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mast, spars, and rigging are also stained to give an antique appearance, as are the flags. The large ensign on the stern flag-staff is the 17th century French "Pavillon de marine," a pale blue flag with white fleurs de lys. The lamps on the stern are also gilded as are all of the raised decorations of wood and metal. The long pennant from the mainmast is red and white and is no exaggeration of the similar flags of that period, which were sometimes 125 feet long. The effect of the model when hanging from

the ceiling of a hall is very decorative and pleasing, and I know of several houses where similar models imported from Germany have been employed for this purpose.

There is a certain strength and freedom in the full flowing sails, in the sweep of the hull and gay coloring which are lost in the photograph. It is doubtful whether the precision and sobriety of coloring of the modern ship or yacht would lend themselves to this purpose of decoration.

DOMESTIC ARCHITECTURE

THE T SQUARE CLUB'S ANNUAL EXHIBITION

THE annual exhibition of the T Square Club, which was held in the galleries of the Pennsylvania Academy of Fine Arts, Philadelphia, from April 9th to May 8th, was confined this year to American domestic architecture. It is in this branch of architecture that the greatest advance has probably been made in the last double decade and that a national tendency has most patently found expression.

In Colonial days domestic architecture attained in this country considerable height in the scale of merit. The manor houses of the south and the farm houses of the north are alike notable for their simplicity, suitability, and good taste. The designers and builders of those days adequately met the requirements of their time. Life has since become more complicated. America has become a nation of nations and has lost her isolation. Complaint was recently made by a foreign critic of distinction that American paintings shown in Germany were not distinctively American. It is still difficult for those across the sea to realize that in every instance a large percentage of the American makeup is of their own blood. For this reason American architecture, as well as American painting, is bound to savor now and again of French, German, Spanish, and Eng-

lish traditions. There are, however, in all our art some distinguishing marks which are inherently American, such as courage, frankness, unconventionality, and these stamp with increasing individuality our contemporary domestic architecture.

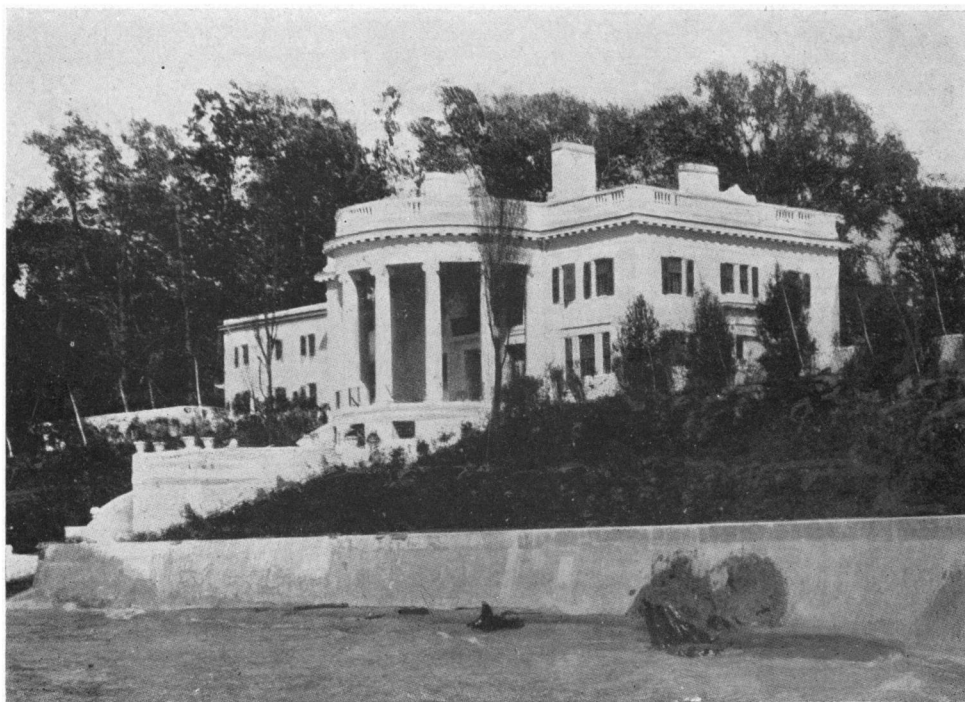
A large number of interesting and typical examples of comparatively recent works were set forth in the T Square Club's exhibition. Its arrangement was excellent and some of the work shown was of very definite merit. A tendency to adopt the English styles, both Gothic and Georgian, was quite generally displayed, which perhaps would lead to the belief that if in our city houses indications of ostentation are dominant, in our country residences we are seeking substantiality and comfort. This, at least, is an indication of progress. But passing from photograph to photograph a lack of individuality was observed—that personal note which one especially looks for in domestic architecture. A majority of the houses shown might well have been designed to rent to any chance tenant so little did they seem to indicate application to a peculiar need. And, furthermore, infrequently did they suggest having been designed for a specific site, but rather for any location.

Of course there were exceptions. The



SUBURBAN RESIDENCE

AYMAR EMBURY II



HOUSE ON LAKE ERIE

TWO TYPES OF AMERICAN DOMESTIC ARCHITECTURE

CHARLES A. PLATT

work of Wilson Eyre was notably individual. Without eccentricity it was differentiated by a subtle originality which apparently found almost unconscious expression. Mr. Eyre's designs were, in the examples given, broken into many units, and not archeological, but well related, harmonious, and complete. His interiors also were unusual, simple, and good. Aymar Embury II also showed some excellent work, refined, mature, and dignified, less pronouncedly original than Mr. Eyre's, but in some respects more brilliant and scholarly. Price and McLanahan likewise were seen to have adventured in new fields, employing the Gothic in conjunction with the American farm house restorations and not altogether illogically nor ineffectively. Charles A. Platt's country houses were of the palatial type, but interesting in plan and finely proportioned, manifestly luxurious, but hospitable and intimate, and definitely purposed for the use of special occupants. Duhring, Okie, and Ziegler were represented by several admirable examples of country houses, some of which, however, were marred by a restlessness of roof line, a lack of coherence in design.

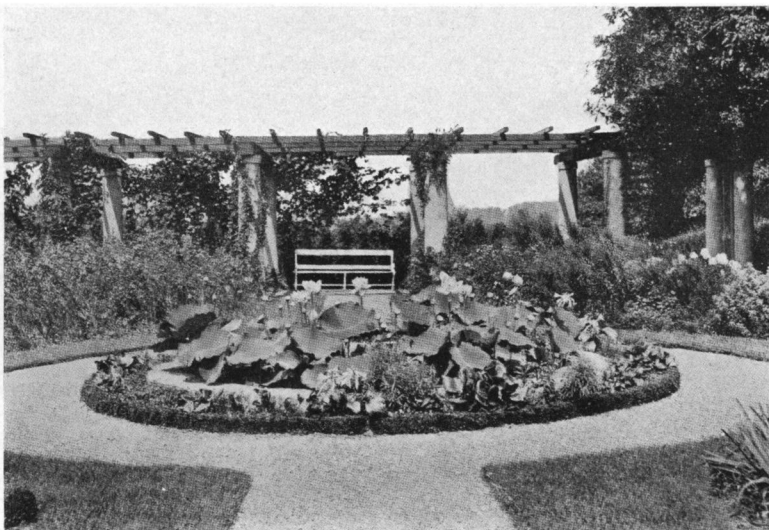
Referring again to the relation of house to site mention should be made of a house of ample proportions in stone

and stucco designed by Lawrence Vischer Boyd, and two cottages by Aymar Embury, one for a rocky promontory and the other for a level stretch of open country, which demonstrated well the possibility of taking into account and utilizing to advantage natural assets.

Some interesting problems in remodeling were shown in successful solution, for example, a stable made into a residence and a farm house converted into a handsome summer home. Two excellent gateways were exhibited as well as some interesting garden plans and house interiors.

And with the architectural drawings and photographs were set forth examples of craftsmanship—door knockers, pottery, baskets, garden furniture, and ornaments, sculpture and the like. Robert Bacon, of Boston, contributed some designs for furniture which in line and color were very pleasing if distinctly reminiscent of the furniture of earlier periods. Three small models of country houses were shown well executed and moderately attractive.

The catalogue of the exhibition, which serves as a year book, contains not less than one hundred and fifty half-tone illustrations, as well as four full-page reproductions in color; and is thus, in reality, a pictorial report.



GARDEN AT DEVON, PA.

BROCKIE AND HASTINGS